

# FONTASIA

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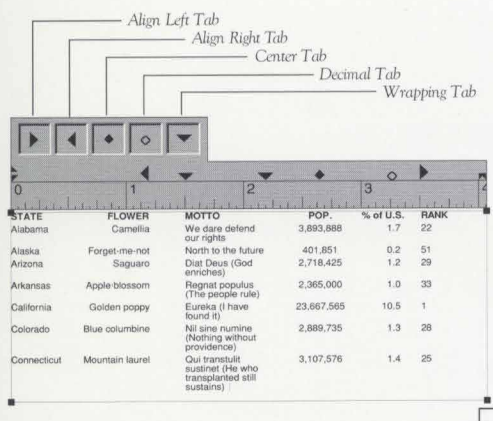


***The Best NeXT Thing... Virtuoso Ships  
Fontographer for Windows Ships  
EPS Exchange... A Two-Way Street  
Who Says You Can't Take It with You?  
Creative Type Profiles and Cool Tips***



# New Products

## Altsys Virtuoso for NeXTSTEP... the Best Next Thing



*Virtuoso combines outstanding drawing and text capabilities like a variety of tabs to simplify the creation of charts such as this.*

Is there anyone out there who still doesn't know that Altsys develops Aldus FreeHand®? Well, we do. And now we've taken the experience we gained developing that award-winning program and combined it with the power of NeXTSTEP™ and Solaris® to bring you Altsys Virtuoso™ — the advanced PostScript® language design and production program.

Virtuoso offers you the same state-of-the-art drawing and text handling tools that you've come to expect from us. But we've added even more... so that when combined with NeXTSTEP and Solaris' superb graphical and multitasking environments, Virtuoso becomes the ultimate single-page graphics solution.

In today's world of infographics and global communications, it's important that our text be as effective as our graphics. With Virtuoso, text is a malleable object, so you no longer need to worry about unevenly spaced or poorly kerned text. You have almost unlimited text creation capabilities, most of which you've only been able to dream about... until now.

Virtuoso allows you to fill and stroke, and zoom and shadow your text. Of course, you can also join text to paths and then edit the text, or convert your text to paths. Additionally, you have extraordinary text formatting capabilities such as: linking text blocks, wrapping text around objects, automatic hyphenation, copyfitting, the ability to automatically set text into columns and rows, several different types of tabs, and much more.

In addition to having features you're used to seeing in FreeHand, Virtuoso lets you take advantage of outstanding capabilities like: a new multigon tool that lets you create starbursts, pentagons, octagons, and polygons... all with user-definable numbers of sides; a freehand tool that can also be used as a variable-weight or calligraphic pen tool; and the ability to drag and drop color. And, you can automatically create percentages of any color with the Tint panel or utilize the Color panel to choose spot, process, or Pantone® colors. Apply color directly to your objects (even text), or select a color from Virtuoso's Color List. You can also save your own color libraries for future reference.

Create special effects with nine textured and ten editable custom PostScript fills, or create and add your own PostScript code.

You also have 22 editable PostScript lines to choose from. All can be viewed on-screen with Display PostScript®.

You have 100 levels of Undo and Redo, unlimited drawing layers, and a Styles list to easily edit and organize your designs. Also, you can view actual objects instead of outlines with the Drag Preview feature. Drag and drop TIFF and EPS files from the NeXTSTEP file viewer or Solaris' file manager for easy placement.

With Virtuoso, there is no need for an independent color separating program since you can separate all color images (including RGB TIFFs) with Virtuoso's built-in production tools.

Since we've only been able to give you a taste of Virtuoso's features here, call us at (800) 477-2131 if you want to receive more details.

*Virtuoso for NeXTSTEP is now shipping with a suggested retail price of \$695. Virtuoso for Solaris® will also be available for SPARC™ systems and Sun workstations in the first quarter of 1993. ▶*

*\*Pantone will be available with NeXTSTEP 3.0.*



# Now SHIPPING

## ...Fontographer 3.5 for Windows A Stroke of Genius

If you've been dreaming of and waiting for a version of

Fontographer that you could use on your PC, your wait is over...

Fontographer for Windows is here! As you know, Fontographer continues to be the industry standard for type design and editing. Now Fontographer allows you to modify existing typefaces, incorporate PostScript artwork, autotrace scanned images, and create original designs and typefaces on both IBM-compatible PCs and the Macintosh.

Fontographer 3.5's most distinctive new feature is the addition of the freehand drawing tool, which can also be used as a calligraphic and variable-weight pen tool. Now designers can use the mouse or pressure-sensitive pen and tablet—like the Wacom® or CalComp® tablet to create anything from simple calligraphic characters to elaborate script characters like the Sigmund typeface (created by Judy Sutcliffe) used in our "New Products" heading at the top of this page.

### Features in version 3.5 include the ability to:

- ▶ Automatically change the weight of entire typefaces to make lighter or heavier fonts
- ▶ Create new fonts by interpolating (or blending) between two existing fonts
- ▶ Manually edit hints in the new hinting layer
- ▶ Preview your font's next and previous kerning pairs in the Metrics window

### Feather Weight Bantam Weight Fly Weight

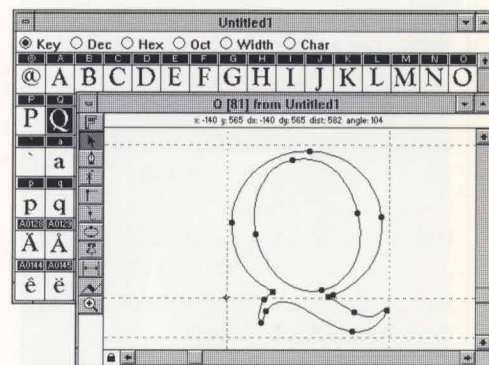
*Interpolate to produce a new font that is blended from two base fonts. Sample courtesy of Jonathan Hoefler, The Hoefler Type Foundry.*

Along with its original features, Fontographer for Windows still generates:

- ▶ Automatically-hinted (ATM®-compatible) Type 1 PostScript fonts for IBM-compatible PCs running under Windows® 3.1 and for Unix computers
- ▶ Automatically hinted TrueType fonts for the PC (under Windows 3.1)
- ▶ EPS (Encapsulated PostScript) files.

Fontographer's Macintosh version:

- ▶ Opens, creates, and generates Multiple Master PostScript fonts
- ▶ Generates hinted Adobe ATM-compatible Type 1 PostScript fonts for the Macintosh, IBM-compatible PCs running under Windows 3, and NeXT computers



Fontographer for Windows' font window and character edit window.

- ▶ Generates hinted TrueType fonts for the Macintosh and IBM-compatible PCs (under Windows 3.1)
- ▶ Generates hinted Type 3 PostScript fonts for the Macintosh and IBM-compatible PCs.
- ▶ Contains a free copy of Style Merger®, an Altsys utility that takes styled PostScript and TrueType fonts and merges them into one font family.

Fontographer (Macintosh & Windows) has a suggested retail price of \$495.

See the order form on page 11 for upgrade prices. ▶

for only  
**\$199**

**ALL**  
Owners of the  
Macintosh version of  
**FONTGRAPHER**

Can Purchase  
Fontographer for  
Windows  
**JUST CALL**

**1-800-  
477-2131**



# Product Updates

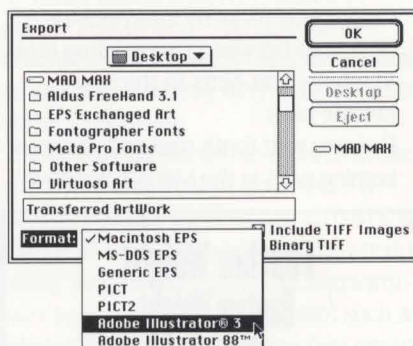
## EPS Exchange Is A Two-Way Street

**E**PS Exchange® broke new ground when it first shipped in 1991. The only Macintosh utility of its kind available on the market today, EPS Exchange is the choice of artists, designers, and service bureaus who want to convert Aldus FreeHand documents into Adobe Illustrator file formats. Now with EPS Exchange version 2.0, it's just as easy to convert the other way — opening Adobe Illustrator files directly in Aldus FreeHand.

The first in the new Altsys XTRAS® line of products, EPS Exchange is the perfect add-on utility for Aldus FreeHand. It allows you to easily convert between the two most popular PostScript illustration programs available, Aldus FreeHand and Adobe

Illustrator. With EPS Exchange installed in your Aldus FreeHand 3 application folder, you can:

- ▶ Export Aldus FreeHand 3 documents to Adobe Illustrator 88 or 3 file formats by using the "Export..." or "Save as..." options under the Aldus FreeHand File menu.



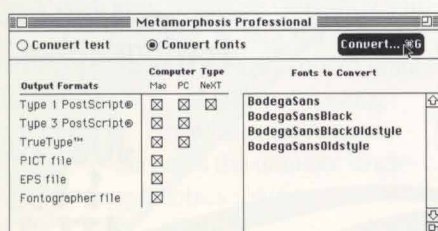
- ▶ Directly open any Adobe Illustrator 88™ or 3 file in Aldus FreeHand.
- ▶ Export FreeHand files directly for use in products like Adobe Photoshop.™

Whether your document is in Aldus FreeHand or Adobe Illustrator, any aspect of a design may be altered or enhanced to suit your specific needs. EPS Exchange allows graphic artists and designers to use the features of both illustration programs to their artistic advantage. EPS Exchange eliminates the well-known and much dreaded compatibility problem and allows designers to push their artwork to its limits.

The suggested retail price for EPS Exchange is \$149. French and German versions are now available. See the Order Form for special pricing. ▶

## Take Your Fonts With You, Wherever You Go

**I**magine that you could use one font on three different computer platforms. With Metamorphosis® Professional version 2.04 that dream becomes a reality. Meta Pro is the complete font conversion utility for the Apple Macintosh that allows you to convert fonts for use on the Macintosh, IBM-compatible PCs, and NeXT computers.



Meta Pro's conversion features include the ability to:

- ▶ Convert from and to TrueType, PostScript language Type1, and Type 3 font formats on the Macintosh
- ▶ Convert TrueType, Type1, and Type 3 from the Macintosh to IBM-compatible PCs using Windows 3 and ATM
- ▶ Convert TrueType, Type1, and Type 3 PostScript fonts from the Macintosh to Type1 on the NeXT
- ▶ Convert type into PICT outlines for editing character forms and fills in programs such as MacDraw® II and Pro, Aldus FreeHand, and Canvas™

Fontographer  
owners can  
purchase Meta Pro  
for only  
**\$59**

- ▶ Convert TrueType, Type1, and Type 3 PostScript fonts into EPS outlines for manipulation in drawing programs such as Aldus FreeHand and Adobe Illustrator.

Meta Pro has a straight-forward interface, which makes it extremely easy to use. The package includes a comprehensive *User's Guide*, a font installation guide, free unlimited technical support, and Style Merger. The suggested retail price is \$149. German and French versions are now available. Contact Altsys for more information or see the Order Form on page II. ▶



## Jim Von Ehr Speaks Out

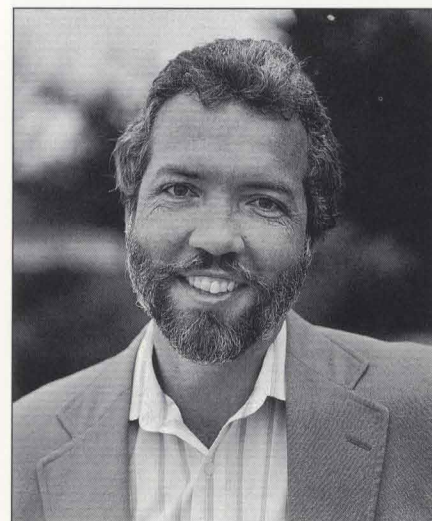
First, an update on the question I asked in the last newsletter: would you prefer software that's stable, or software that has lots of features? The voting was pathetically light, even by U.S. election standards, but of the responses, there were two that preferred stability, one that wanted new features, and several that were too vague to understand. As you might have guessed from the feature list of Fontographer 3.5, it was a test of loading up a release with features. Fontographer has always been a solid tool that lets you quickly make excellent fonts, and the new features preserve this ease of use, while providing capabilities to keep up with the state of the art in font technology. And even with the long list of new features, we managed to maintain its stability pretty well.

Our porting strategy is going well, as evidenced by our recent release of Virtuoso for NeXTSTEP and Fontographer for Windows, and our announcement of Virtuoso for Solaris. Between the two products, we have about a half-million lines of code to deal with. The good news is that with our past investment in porting technology, most programmer's work can be multiplied by four (Virtuoso for the NeXT and Sun, and Aldus FreeHand for the Mac and PC-compatibles). That also means we have jobs for great programmers, marketing wizards, and sales experts on any of these platforms, so if you want to work on the world's best graphics programs, send us a resume!

Cross-platform development has given us some great insights into the relative merits of the four platforms, and not being shy, I'll share them here. The NeXT has the best design for their

system, and our NeXT programmers love it. The Mac is next in line, but it is a challenge to keep up with the thousands of pages of documentation for the system. The System 7 documentation is bigger than the sum of all the previous documentation, which indicates to me that Apple is creating complexity for its own sake. If we took a similar approach with Virtuoso, we'd have 867 dialog boxes, our user guide would be 2500 pages long, and you'd have to take a two week training course to learn to use it. Windows is similar to the Mac, and while not as well designed in most areas, it is superior in event handling and Object Linking and Embedding (OLE). The Sun is based on raw Unix, and has evolved rather than been designed. Some of this evolution is of the two-headed purple and orange lizard variety, and has reached a dead end, but doesn't yet know it's extinct. Fortunately, Sun has hired some big guns in user interface design, and is working hard to solve the problems. We think Virtuoso for the Sun will be the best program on that system.

Since many people read this to find out what we're doing instead of what we've done, I'll tell you about a few things that are coming. At the Tokyo MacWorld show we decided that Fontographer has an important role to play in countries with double-byte scripts. We recently developed a double-byte font rollout program that builds a huge double-byte composite font from a folder of Fontographer single-byte fonts. This makes either PostScript language Type 1 fonts which work with ATM-J (actually type 0 and type 4 fonts on the printer's hard disk) or TrueType fonts, and allows



a TrueType font to be ripped apart, edited, and reassembled as a PostScript font or back into a TrueType font.

We are also trying to work more closely with a few customers to make sure our tools continue to solve real-world problems. As software becomes more complex, there is a danger that it may solve the technical problems the programmers see, rather than the actual problems our users have. Going on customer visits, and working closely with some of them helps keep us focused on solving problems, which is ultimately why we're still in business. We want to meet our customers and find out how we can program computers to help do things that need automation, so contact us if you'd like to define the next generation of tools.

We are continuing development of additional font tools, but aren't ready to go public with any of them yet. Look for some major new updates, and groundbreaking new products before the next newsletter hits the press. ▶



# The Altsys Types...



## Paul Sych

### **Why did you decide to create your own company, Faith?**

By and large, my work at Reactor was restricted to ensuring that the overall look which Reactor had already established for itself remained intact. Upon an evaluation of my look, or "voice" as I prefer to call it, I felt that there was ample latitude to present a new and rather original voice to the advertising community in Toronto. Hence, the creation of Faith. I embarked on the journey of Faith, as it were, with mild trepidation; my original instincts were right. People do want to be prodded and challenged and doing this has already opened many opportunities for me to provide a voice.

### **What in your opinion is the role of type designers?**

Think for a moment that the only font available for graphic designers today is Times Roman. Can you imagine McDonald's restaurant logo in Times Roman—you would be led to believe that they sold \$6.99 burgers. Point in fact, this example tells us that through type variables, a different impression can be targeted to the reader. There is a need now for designers to make their mark on society by designing a typeface that expresses their mood.

Paul Sych acquired his basic art training at the Ontario College of Art (OCA) in Toronto. He specialized in Communications and Design. A jazz enthusiast, Paul also enrolled in the Jazz Studies Program at York University while still enrolled at OCA. He is currently teaching computer type design at the University of Toronto, where he demonstrates Fontographer to his students. He is also the president of his own design firm, Faith, which is located in Toronto. Paul's type designs are published by FontShop International in Berlin, which also carries designs from such notables as Erik Spiekerman and Neville Brody.

### **How did you first enter the field of type design?**

Upon completion of my studies, I worked in a number of design companies, most recently with Reactor, with whom I spent four years. As a graphic designer at Reactor, I began to explore and successfully complete assignments requiring significant typographic design input, for a number of large corporate clients. After all, type design was, and continues to be, my main interest.



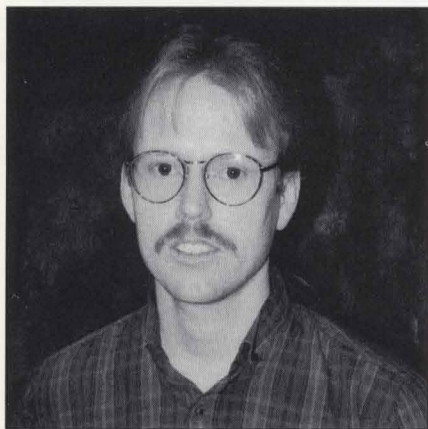
### **What makes a particular typeface appealing to you?**

An example: About four months ago, I was driving my car by a storefront in downtown Toronto and noticed by chance a sign that read "foam." I stopped my car, got out, and looked at it with a sense of mystery. The letters in the word "foam" were stacked vertically on an easel-backed card that turned in the wind. To my amazement, the letterforms were not a recognizable "font" as we know it, but it was hand drawn by a sort of amateur signpainter. This attraction to me is known as type-addiction. This type-addiction can get the better half of any one designer that practices his craft with integrity. It is also the most important means of expression by any designer studying today. ▶





## Kevin Smith



Kevin Smith works in the Technical Design/ Art department at Current, Inc. of Colorado Springs, Colorado, as a Graphic Designer and Illustrator. Current is the nation's largest Direct Mail greeting card company with a staff of over 100 designers and illustrators. Current has over 60 Macintoshes across nine creative departments using QuarkXPress®, Aldus FreeHand, Adobe Illustrator, and other mainstream graphics packages.

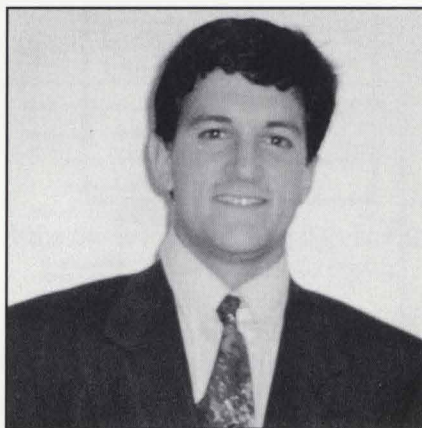
Our designers have been using FreeHand and Illustrator to generate camera-ready product art for the last year and a half. PostScript drawing programs are used to create the art for a number of our products such as gift wrap, greeting cards, bookmarks, book designs, calendars, and stickers.

We originally found out about EPS Exchange in *MacWEEK* after we had been searching for a translation tool to easily move our designs between applications. Our designers create their art in their program of choice based on the design needs and their personal preferences. We also needed a way to work with existing file format standards across platforms in conjunction with AutoCAD®/DXF for die drawings. We purchased multiple copies of EPS Exchange and had them installed into each Mac in the Technical Design department, which uses FreeHand and Illustrator on a daily basis.

We believe that EPS Exchange increases productivity by eliminating program compatibility concerns which allows total freedom to transfer files or portions of files as dictated by a job or an individual's preference.

On one occasion a finished file would not print due to an unknown reason; by using EPS Exchange we were able to translate the file to another program and print it. This enabled us to meet the deadline and avoid both the loss of time troubleshooting and the frustration which comes with it. ▶

## David Metcalf



David Metcalf is Art Director at Egeland, Wood & Zuber, Inc. of Scotia, New York. David has a broad computer graphics background ranging from PCs to mainframes. David is also a Computer Graphics Instructor at the Electronic Publishing & Design Center, the computer division of Egeland, Wood & Zuber.

In a multi-platform, multi-format font environment, fonts and format problems that arise can be confusing. Recently, I had an opportunity to solve a font format problem that one of our clients was experiencing.

The client, a major grocery store chain in the Northeast, needed the font "Administer." The client was using the font on a Compugraphic 8600 typesetting system. I thought I would first start with the font specialists at Archetype, Inc. who sell the fonts for Bitstream's version of Archetype Designer, a high-end desktop publishing program for Windows on the PC. They informed me that the font did not exist in Bitstream format.

I started researching places that could create the font in the Bitstream format. I received quotes from recommended electronic foundries, but all of

them were in the range of \$1000-2000 per font (the client needed five of the fonts from the "Administer" family which would have cost \$5,000 to \$10,000 total). Though others have paid this price for typefaces in the past, I thought it might be worth checking around some more to see if the font existed elsewhere.

I contacted Adobe to find out whether "Administer" was available for the IBM. I was informed that it was slated for release in about six months. I then tried Agfa, the creator of the face. I finally found out that the font existed for the Macintosh only. While speaking with a font sales specialist from Agfa, I asked if they could convert the font to IBM format for me. She said that she wasn't sure but that a new program, Metamorphosis Professional from Altsys, might work. Two days later at MacWorld, I was able to find out everything I needed to know about Meta Pro's conversion process from the Altsys representatives. They sent us a copy of Metamorphosis Professional and then I ordered the Macintosh version of the "Administer" series from Agfa.

The conversion process was quick and painless with Metamorphosis Professional. I then transferred the font from the Macintosh to the PC using Mac Laplink software from Traveling Software. Using the Font Metrics Editor that comes with the program, I installed the font for use with Designer and substituted a close Bitstream screen font with the same em spacing because Meta Pro cannot make a Bitstream screen font for Archetype out of an Adobe Type1 font.

This solution was much less expensive and quicker for my client, saving them both time and money. At a cost of about \$149, Meta Pro saved my client \$4850 to \$9850. Meta Pro is another vital link in the chain of multi-platform connectivity that is bridging the gap between different publishing systems. ▶



# Key Notes...Types...

## Fontographer

### **Do you ever wish you could convert your PC Type 1 fonts to Macintosh Type 1 fonts?**

Fontographer will let you do this. Here's how:

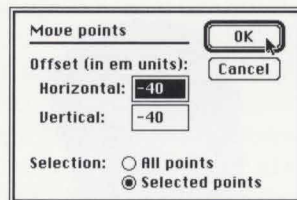
1. Put your PC fonts onto a floppy disk.
2. Use Apple File Exchange to move your PC fonts from your PC floppy disk onto your Macintosh hard disk.
3. Start Fontographer.
4. Use Fontographer's Open command to read the font in.
5. Once you have opened the PC font in Fontographer, save the font.
6. Go to the File menu and choose "Generate fonts..."
7. Select "PostScript-Macintosh" outline format and "Macintosh-NFNT" bitmap format.
8. Click "OK." Fontographer generates both a PostScript and bitmap file.

### **Would you like to create a drop shadow font?**

The Macintosh version of Fontographer will let you create drop shadow characters that you can then generate as Type 3 fonts for use on the Macintosh or PC. It's really very simple to do.

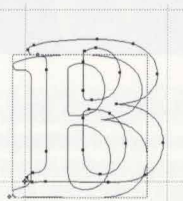
1. Open existing font.
2. Select the characters that you'd like to have drop shadows from the font window.
3. Use the "Copy" command to copy those characters into alternate character slots.
4. Save your font.
5. Reselect the new alternate characters.
6. Regenerate your bitmaps using the "selected character" only option (Note: this step is optional but extremely useful for finding your new characters later).
7. While the alternate characters are still selected, go to the Edit menu and choose "Char info..."
8. Set the "Fill" to an amount of 30% (Note: you can use any grayscale percentage you like).

9. Select each character (one at a time), use the "Get part" command from the Edit menu, and "Paste" the character back into its original *open* character edit window (that character now becomes a composite character).
10. The composite character in the character edit window will be active (Note: it is covering your original outline character). Go to the Special menu and choose "Move..."



11. Enter a horizontal offset of -40; enter a vertical offset of -40.

Fontographer moves your composite character to the bottom left.



12. Move the composite character to the back with Send to Back.

If you open the metrics window, you'll be able to see that Fontographer has created a drop shadow character.



13. Repeat this process for each character.
14. Go to the Edit menu and choose "Font Attributes..." Deselect the option "Generate Type 1."
15. Save, generate as a Type 3 font, and install your font. (Note: Type 3 fonts are not compatible with ATM or QuickDraw printers, nor are their special effects visible on screen.)

### **How to create the faded shadow effect that was used in the drop caps on page 4.**

1. Open an existing font. It's best to use a sans serif font.
2. Open any one letter (say "A").
3. Go to the Special menu and choose "Expand stroke..."
4. Expand the pen width 30-50 em units. (Note: Undo the expand after getting the right size.)
5. Select the entire character set.
6. Expand the stroke of the entire character set with the amount you just determined. This action will take several minutes.
7. With the character set still selected, go to the Edit menu and choose "Char info..."
8. Turn the Fill off, and set the Stroke at 2 em units. Hit "OK."
9. For each individual character, do the following things:
  - a. Select all the points
  - b. Go to the Path menu, and choose "Clockwise."
10. Save your typeface.
11. Generate your typeface. Don't worry if a warning appears. Just press "OK."
12. Quit Fontographer.
13. Install your newly created font.
14. Open Aldus FreeHand. (You can also use Adobe Illustrator.) It works best if you're in keyline mode.
15. Type out "Fade." Use your new font. Set the point size to 72.
16. Convert the type to paths.
17. Split elements twice.
18. Create two styles:
  - a. Top shade is a percentage of gray.
  - b. Bottom shade is white.
19. Select the outer and inner-most lines and make them a Bottom shade style.
20. Set the other lines as Top shade.
21. Select two corresponding points of each letter and its centers (if appl.) and "Blend." Go back to preview mode.
22. Once you complete the blending, type out the word "Fade" again using the original font and size.
23. Place typed "Fade" over the blend to create the faded shadow effect.



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- EPS Input Options...
- Image Size: 467K
- Width: 3.764 (inches)
- Height: 8.153 (inches)
- Resolution: 72 (pixels/inch)
- OK
- Cancel
- Mode:
- ☐ Gray Scale
- ☒ CMYK Color
- ☐ RGB Color
- ☒ Constrain Proportions
- ☒ Anti-aliased

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- Image Size...
- Current Size: 72K
- Width: 270 pixels
- Height: 270 pixels
- Resolution: 72 pixels/inch
- New Size: 1K
- Width: 32
- Height: 32
- Resolution: 72
- Constrain: ☒ Proportions
- OK
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13. Now go to

- 
- The screenshot shows a Macintosh-style graphical user interface. A 'Desktop' window is open, displaying icons for 'Fontasia', 'Icons', 'Type Terminology', and a 'Hard Drive'. A 'File Format' menu is open, listing various file formats. The 'PICT Resource' option is highlighted with a mouse cursor. Other visible options in the menu include Photoshop, Amiga IFF/ILBM, CompuServe GIF, EPS, MacPaint, PICT File, PINKA, PixelPaint, Raw, Scitex CT, TGA, ThunderScan, and TIFF. Buttons for 'Save this doc', 'Logo.art', 'Save', and 'Cancel' are also visible.

- To replace an existing icon with your newly created icon (for System 7 only):

- ## Type Terminology on the Desktop

Yes, *Type Terminology on the Desktop* is now available on disk. The electronic

This file is included free when you purchase Fontographer and Metamorphosis Professional. Contact Altsys if you would like a free copy of the booklet.

*Special thanks to James Brasure, Stew Huey, and Katharine Green for their contributions to this "Key Notes and Tips" section. If you have a question that you would like answered or a tip to share, please mail it to: Fontasia, 269 W. Renner Parkway, Richardson, Texas 75080. We will send you an Altsys T-shirt if we use your question or tip.*



# Inside Altsys...

## Altsys as of December '92



## Where We'll Be in '93...

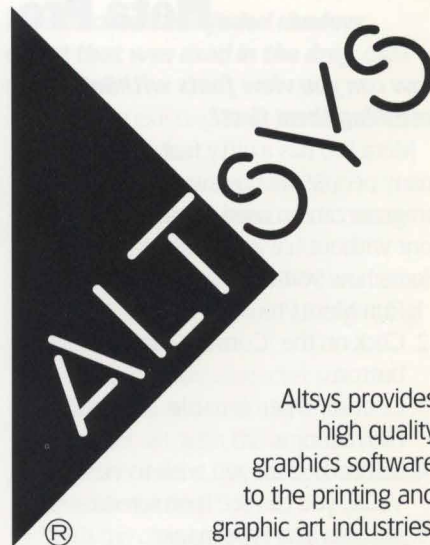
**CONCEPPTS '93** ..... Orlando, FL February 25-27  
**Seybold Boston** ..... Boston, MA April 14-16  
**MacWorld Boston** ..... Boston, MA August 3-6  
**Seybold San Francisco** ..... San Francisco, CA October 20-23

## Contest Drawing Winners...

Thanks to everyone who stopped by our booth at Seybold San Francisco. Congratulations to the winners of our daily drawings: Joyce Chang of San Ramon, California; Chuck Costello of Fremont, California, and Lillian Torrico of Petaluma, California. Each winner received a free copy of Fontographer for the Macintosh and a Wacom pressure-sensitive pen and tablet (combined value over \$1200).

## About the cover...

Living room illustration created by Don Williams in Aldus FreeHand. The faces portrait is a Type 3 font called Maskerade, which was created in Fontographer by Judith Sutcliffe of the Electronic Typographer. Photograph of children and computers was taken by Paparazzi Photography in Dallas, Texas. Children, Scott Fahle and Lindsey Williams, are courtesy of Altsys employees, Bill Fahle and Rusty Williams. All elements were combined in Adobe Photoshop by Stew Huey.



Altsys provides high quality graphics software to the printing and graphic art industries.

### Publishers/Founders

Jim Von Ehr  
 Kevin Crowder

### Managing Editor

Katharine Green

### Editors

Claudia Buisson  
 Sarah Wood

### Senior Graphic Artist

J. Stewart Huey

### Illustrator

Don Williams

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# Order Form

## Customer Information

Name: \_\_\_\_\_ Title: \_\_\_\_\_

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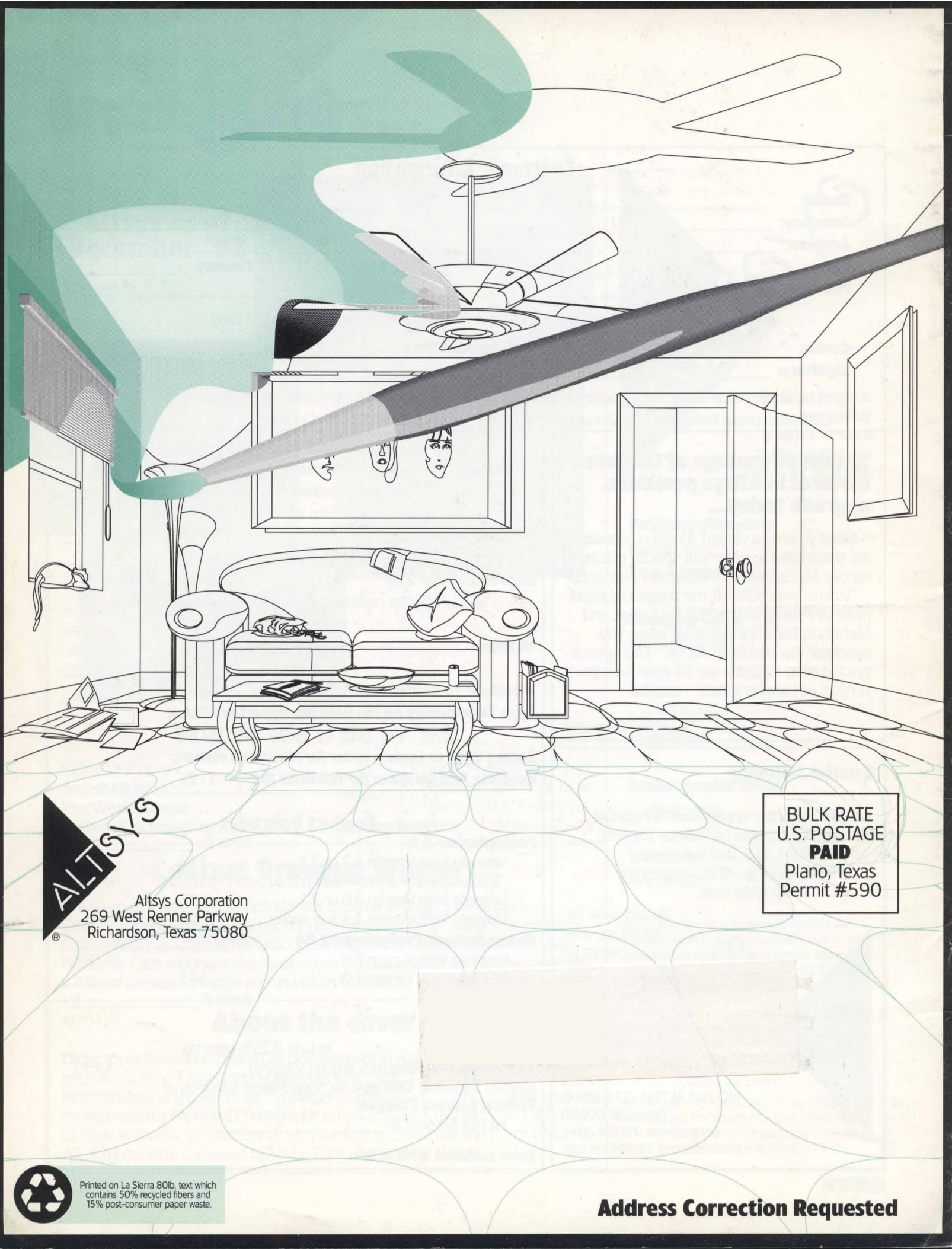
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